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52 | E | I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2020
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2020
General Certificate of Education (Ord. Level) Examination, 2020

නාට්‍ය හා රංග කලාව (ඉංග්‍රීසි) I, II
நாடகமும் அரங்கியலும் (ஆங்கிலம்) I, II
Drama and Theatre (English) I, II

පැය තුනයි
மூன்று மணித்தியாலம்
Three hours

අමතර කියවීම් කාලය - මිනිත්තු 10 යි
மேலதிக வாசிப்பு நேரம் - 10 நிமிடங்கள்
Additional Reading Time - 10 minutes

Use **additional reading time** to go through the question paper, select the questions and decide on the questions that you give priority in answering.

Drama and Theatre (English) I

Note :
(i) *Answer **all** questions. Total marks for this paper is* **40**.
(ii) *In each of the questions* **1** *to* **40**, *pick one of the alternatives* (1), (2), (3), (4) *which is correct or most appropriate.*
(iii) ***Mark a cross (X) on the number corresponding to your choice in the answer sheet provided.***
(iv) *Further instructions are given on the back of the answer sheet. Follow them carefully.*

1. Maha Sona (Death/Grave) figures in
(1) Sokari. (2) Kolam. (3) Thovil. (4) Nadagam.

2. All performances of folk plays and folk ceremonies take place
(1) in the morning. (2) in the afternoon.
(3) in the evening. (4) at night.

3. Sokari is performed on
(1) an arena. (2) a platform.
(3) a threshing floor. (4) a stage.

4. Kolam is chiefly distinguished by the fact that the actors wear
(1) masks. (2) generic clothes. (3) normal attire. (4) costumes.

5. Sri Lankan drama in English is the preserve of the
(1) upper middle class. (2) middle class.
(3) Sri Lankan elite. (4) Colombo elite.

6. The main task of an actor/actress is to
(1) speak clearly. (2) appeal to the audience.
(3) depict character. (4) move with grace.

7. Make-up helps to
(1) sharpen facial expression. (2) identify the character.
(3) make the actor/actress attractive. (4) distinguish the dramatic mode.

8. The Sri Lankan play, **The Dictator**, was written by
(1) H.C.N. de Lanerolle. (2) Lucien de Zoysa.
(3) V. Ariyaratnam. (4) E.M.W. Joseph.

9. **The Dictator** was written in the
(1) 1920s. (2) 1930s. (3) 1940s. (4) 1950s.

[*see page two*

10. **The Dictator** was produced again recently by
(1) Tracy Holsinger. (2) Namel Weeramuni.
(3) Jith Peiris. (4) Feroze Kamardeen.

11. In the 1930s, 1940s and early 1950s, the English-language theatre scene was dominated by
(1) The International Theatre Group. (2) Ceylon Amateur Dramatic Club.
(3) Little Theatre Group. (4) The Ceylon University Dramatic Society.

12. **The Education of Miss Asia** (1971) was perhaps the best play of
(1) H. Sri Nissanka. (2) E.F.C. Ludowyk.
(3) Gamini Gunawardena. (4) Ernest Macintyre.

13. The advocacy of intermarriage as the solution to ethnic problems occurs in a play by
(1) E.M.W. Joseph. (2) H.C.N. de Lanerolle.
(3) Ernest Macintyre. (4) E.F.C. Ludowyk.

14. Intermarriage as the solution to ethnic problems appears in the play
(1) **Ralahamy.** (2) **A Wife or Two.**
(3) **The Return of Ralahamy.** (4) **Fifty-fifty.**

15. The speech in a play in which a character who is alone on the stage, speaks his or her thoughts is a
(1) monologue. (2) soliloquy. (3) harangue. (4) diatribe.

16. The English-language playwright who exploits 'Singlish' in his/her plays is
(1) Haig Karunaratne. (2) Ruwanthie de Chickera.
(3) Indu Dharmasena. (4) E.F.C. Ludowyk.

17. Using formal experimentation imported from Europe and America, Ernest Macintyre in his significant short plays adopts the then innovative form of
(1) Absurd drama. (2) Existentialist theatre.
(3) Angry Young Men. (4) Theatre of the Oppressed.

18. The Punchi Theatre at Borella was an initiative of
(1) Sunanda Mahendra. (2) Lucien Bulathsinhala.
(3) Dharmasiri Bandaranayake. (4) Namel Weeramuni.

19. The beginnings of Sinhala Theatre was at the
(1) Elphinstone. (2) Bishop's College Auditorium.
(3) Lionel Wendt. (4) Lumbini.

20. **The Taming of the Modern Shrew** is an updated and Sri Lankan version of **The Taming of the Shrew** by
(1) William Congreve. (2) Oliver Goldsmith.
(3) William Shakespeare. (4) Bernard Shaw.

21. The adaptation, **The Taming of the Modern Shrew**, was the work of
(1) Haig Karunaratne. (2) Feroze Kamardeen.
(3) Ruwanthie de Chickera. (4) Indu Dharmasena.

22. **Garu Kathanayakathumani** (2020) is the latest stage play directed by
(1) Punyasena Gunasinghe. (2) Udayasiri Wickramarathne.
(3) Jayalath Manorathne. (4) Ravindra Ariyarathne.

23. **Kuveni** was a triumph for the veteran dramatist
(1) Sunanda Mahendra. (2) Premaranjith Tilakaratne.
(3) Ajith Thilakasena. (4) Henry Jayasena.

24. The comedy **Balloth Ekka Behe**, though its artistic merits are debatable, was so popular that its sequel **Balloth Ekka Behe 2** was written by
(1) Udayasiri Wickremarathne. (2) Rohana Dandeniya.
(3) Ravindra Ariyarathne. (4) Jayantha Chandrasiri.

[*see page three*

25. The ever-popular **Jasaya and Lenchina** was first produced by the established dramatist
(1) Dayananda Gunawardena. (2) Henry Jayasena.
(3) Ajith Thilakasena. (4) Premaranjith Tilakaratne.

26. **Arsikland The Musical 2: The Circle of Strife** had to close down two of its performances into its six-show run in March 2020 as lockdown loomed. Its producer was
(1) Tracy Holsinger. (2) Sashane Perera.
(3) Feroze Kamardeen. (4) Nafeesa Amirudeen.

27. The musical **Arsikland** has been presented by
(1) Mind Adventures. (2) StageLight and Magic Inc.
(3) Performing Arts Company. (4) The Combined Theatre Company.

28. Ediriweera Sarachchandra's **Ekata Matama Hina Hina** is a folk comedy which is
(1) escapist. (2) diverting. (3) didactic. (4) satiric.

29. **Ekata Matama Hina Hina** is meant for
(1) children. (2) adults. (3) adults only. (4) all ages.

30. In creating **Maname** and **Sinhabahu**, Ediriweera Sarachchandra based himself on the traditional
(1) Thovil. (2) Kolam. (3) Sokari. (4) Nadagam.

31. By basing almost all his plays on legends, Ediriweera Sarachchandra expressed themes which are
(1) obsolete. (2) irrelevant. (3) marginal. (4) permanent.

32. A good playwright should be
(1) courageous. (2) topical. (3) objective. (4) constructive.

33. A good drama critic should be
(1) merciless. (2) objective. (3) compassionate. (4) constructive.

34. **The Temptations of Paradise** is an original play in English by
(1) Ernest Macintyre. (2) Indu Dharmasena.
(3) Regi Siriwardena. (4) Nedra Vittachchi.

35. **The Temptations of Paradise** concerns the short stay in Sri Lanka of the famous Russian writer
(1) Anton Chekov. (2) Maxim Gorki.
(3) Nikolai Gogol. (4) Boris Pasternak.

36. **The Tragedy of Musila** is a play by
(1) Ediriweera Sarachchandra. (2) Siri Gunasinghe.
(3) Bandula Jayawardhana. (4) Gunadasa Amarasekara.

37. **Virgo Intacta**, a departure from the usual plays in the Sri Lankan English-language theatre, was by
(1) Senaka Abeyratne. (2) Ruwanthie de Chickera.
(3) Nedra Vittachchi. (4) Rasika Abeysinghe.

38. The most versatile figure in the local English-language theatre at the moment - playwright, actor, producer and also prolific - is
(1) Ernest Macintyre. (2) Jehan Aloysius.
(3) Indu Dharmasena. (4) Jerome L. de Silva.

39. The making of ceremonial masks is associated with
(1) Panadura. (2) Ambalangoda. (3) Galle. (4) Matara.

40. The epithet, 'benevolent despot', refers to the
(1) playwright. (2) stage manager. (3) producer. (4) director.

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[see page four

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இலங்கைப் பரீட்சைத் திணைக்களம்
Department of Examinations, Sri Lanka

52 E I, II

අධ්‍යයන පොදු සහතික පත්‍ර (සාමාන්‍ය පෙළ) විභාගය, 2020
கல்விப் பொதுத் தராதரப் பத்திர (சாதாரண தர)ப் பரீட்சை, 2020
General Certificate of Education (Ord. Level) Examination, 2020

නාට්‍ය හා රංග කලාව (ඉංග්‍රීසි) I, II
நாடகமும் அரங்கியலும் (ஆங்கிலம்) I, II
Drama and Theatre (English) I, II

Drama and Theatre (English) II

※ *Answer five (05) questions only, including question one and four other questions.*

1. Read the following extract from **Let's Give Them Curry** and answer the questions below it.

"We must all work on the assumption that these are passing school girl fancies. ... we have to deal with this thing delicately."

(i) Identify the speaker. *(01 mark)*

(ii) Identify the character whom the speaker addresses. *(01 mark)*

(iii) To what does "passing school girl fancies" refer? *(02 marks)*

(iv) What is the attitude of the addressee to these "fancies"? *(02 marks)*

(v) Does the speaker agree with this attitude? *(02 marks)*

(vi) Are both equally racist? *(02 marks)*

(vii) Who is more practical? *(02 marks)*

2. (i) What makes **Let's Give Them Curry** a rousing comedy? *(06 marks)*

(ii) What are the social implications of this play? *(06 marks)*

3. (i) How would you test your actors/actresses through audition for a school production? *(06 marks)*

(ii) What considerations would influence your choice of lead and secondary actors/actresses? *(06 marks)*

4. (i) What are the uses of choreography in stylized drama? *(06 marks)*

(ii) What are your ideas regarding a costume for a Sinhala/Tamil king of ancient times? *(06 marks)*

5. (i) What is your idea regarding the features of a tragedy? *(06 marks)*

(ii) What qualities do you expect of a tragic hero? *(06 marks)*

6. (i) What are the advantages of the realistic mode in Sinhala/Tamil/English drama? *(06 marks)*

(ii) What are the limitations of the realistic mode in Sinhala/Tamil/English drama? *(06 marks)*

7. (i) Sketch the English-language theatre scene immediately before the advent of Ernest Macintyre. *(06 marks)*

(ii) What difference did Macintyre make to it? *(06 marks)*

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